The Art of Ancient Egypt
Review by: A. Philip McMahon
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material is familiar to scholars, for the most part, it will be worth while for them to look through this book for a number of new photographs, and an occasional new fact or idea. Since bombs, and shells do not distinguish between inoffensive antiquities and living enemies, this most recent and informed discussion of the collection as a whole may have greater documentary value than Paris fortunately ever anticipated.

THE ART OF ANCIENT EGYPT, (Phaidon Press, Vienna), Oxford University Press, N. Y. $2.50. This volume, with a brief introduction by Hermann Ranke, contains 340 fine reproductions in rotogravure and color plates, and the Oxford University Press will hereafter handle the English versions of elaborately illustrated books on art printed by the Phaidon-Verlag in Vienna. Besides the present volume, these titles include *The Paintings of Rembrandt*, already mentioned in these columns, and works on the Italian Renaissance by Burkhardt, as well as one on Vincent Van Gogh. The German edition of the book on the *Art of Ancient Egypt* contained, in addition to the text and illustrations of the English version, a translation of the well-known work on the history of Egypt by J. H. Breasted, and a few more plates in that text. The excellent quality of the reproductions, the wise selection of materials, and above all, the very modest price, of these volumes, has made their appearance an important resource for every student of art, and the Oxford University Press is to be congratulated on its enterprise in securing the American rights to these publications.

TIZIAN, LEBEN UND WERK, by Hans Tietze, Vol. I, text, Vol. II, plates. Phaidon-Verlag, Vienna. The Phaidon-Verlag which, in recent years, has issued a number of lavishly-illustrated reprints of standard works in the field of history and art, has now published a handsome new book in two volumes on Titian by Hans Tietze. The method of presentation is clear, orderly and well-written, with indices, and analytical outline. The text volume contains reproductions of eight woodcuts and thirty-one plates from paintings and engravings. The volume of plates reproduces a large number of Titian's paintings, drawings, and woodcuts, including significant details, of which eight plates are in color and two hundred and eighty-nine are by an offset process. It also includes a chronological table, a brief list of the more important bibliography, and adequate notes on each reproduced. Beneath the work its dimensions are given, a practice which ought to be more widely followed.

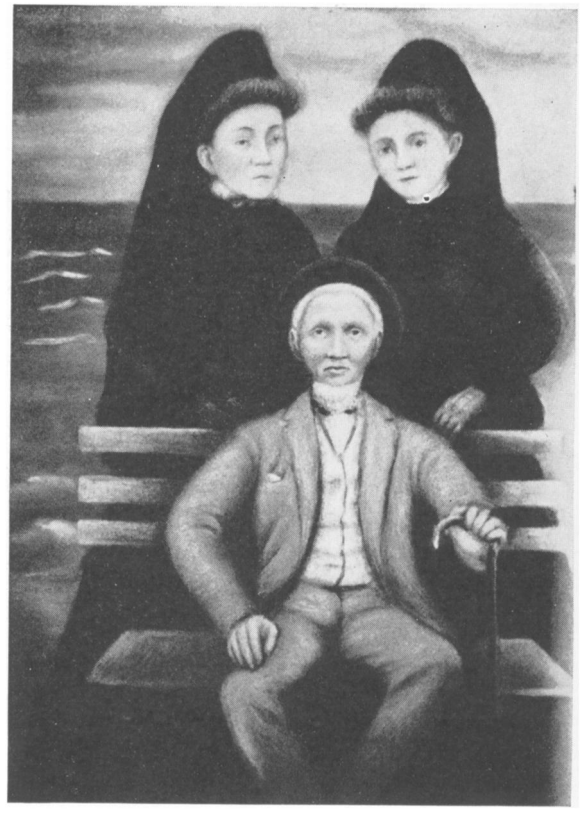
This comprehensive monograph will make Titian's life and work accessible to all readers of German, and it also presents a panoramic view of his total production in significant examples, so that even those who do not read German easily will find the volume of illustrations most useful. The text is not merely a compilation; it is a critical revision and re-valuation of the historical and other evidence. The investigations which the author and E. Tietze-Conrot have made in this subject, especially their re-examination of the Venetian drawings of the period, have been published more appropriately elsewhere, but this new and interesting survey of a great and lengthy artistic career rests on those solid and original researches. Thus Dr. Tietze's new volumes are contributions to scholarship as well as to popular enjoyment of Titian.

TITIAN, PAINTINGS AND DRAWINGS, by Hans Tietze. Phaidon Press, Vienna. Oxford University Press, N. Y. $2.50.

The English publication presents the material, including all the reproductions, in the second volume of the German version. But the extensive scholarly discussion of the first volume is still available only in German.

ANNUAL BIBLIOGRAPHY OF THE HISTORY OF BRITISH ART, Cambridge University Press. $1.75. The first number of this valuable publication is distributed in America by the Macmillan Company. The compilation is the work of the Courtauld Institute of Art, and includes over a thousand items that appeared during 1934. Such a primary resource of research in this special field begins auspiciously and whatever the changes in program and objective in the Courtauld Institute, this scientific publication should continue.

LES PRIMITIFS ITALIENS DU XIe AU XIIIe SIECLE, by Paolo d'Ancona. Les Editions d'Art et d'Historie, Paris. Francs 150. A well-written and handsomely illustrated volume which presents the latest Italian learning in a most significant period. The term *primitive* no longer carries the in-



BY THE SEA PEGGY DODDS

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